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ENG 1002G-047: Composition and Literature

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**English 1002G-047: Composition and Literature
Spring 2011**

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CH 3572, 581-6974
Office hours TTH 11-12:30, 2-3:30,
and by appointment

TTH 3:30-4:45
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Texts

- X. J. Kennedy and Dana Gioia, *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*
- Diana Hacker, *A Pocket Style Manual* (Handbook)
- Handouts: Hemingway, "Hills Like White Elephants," Chopin, "The Story of an Hour," Tan, "Two Kinds"
- E-reserves: Euripides, *Medea*

Course Description

This course focuses on developing your critical thinking, writing, research, and editing skills through literary studies. Throughout the semester, we will work as a large group, in small groups, and one-on-one in conferences to achieve our goals; thus, there will be a writers' workshop atmosphere in this class. Needless to say—your attendance is crucial to this learning process.

There are two key parts to literary studies as a discipline: reading and analyzing the literature itself (the primary sources) and reading and analyzing scholarly books and articles (secondary sources) that shed light on those pieces of literature. Through your library research, you will explore numerous facets of the literary works that we discuss in class, and you will incorporate your research into your writing about those works.

A key focus of our writing practice in this course will be writing for specific audiences. Practice in reading, researching, and analyzing material related to the literature we read, then shaping writing assignments for particular audiences are elements of professional communication that will serve you well throughout your university career and beyond, no matter what subject you pursue.

Objectives

- To **write rhetorically astute papers** in which paragraphs, sentences, and words develop a central idea. These papers should reflect a command of the writing process: generating and prewriting strategies for formulating a thesis, methods for planning and drafting a paper, strategies of revising for clarity and adequate development, and means for polishing and editing.
- To identify the needs of **specific audiences**.
- To **develop research skills** by exploring a variety of types of sources and analyzing those sources.
- To **develop skills in critical reading** to become a discerning reader and a discerning critic and editor of your own work and that of others.
- To **explore a variety of theoretical approaches** to literary studies.

Policies

- The English Department statement on plagiarism stipulates that any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (*Random House Dictionary of the English*

Language)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.

--Hand papers in on time. ***Late papers will be reduced a letter grade, before being graded, for each day that they are late without a university approved excuse. Any in-class writing and in-class group work cannot be made up.***

--If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

--Be prepared for class. You'll get a lot more out of class discussions if you are participating in them, and I'll notice if you do not seem prepared to participate.

Requirements and Grades

1. To pass English 1002G, you must have a grade of A, B, or C at the end of the semester. Anything below constitutes a grade of NC, no credit, and will result in retaking the course. (An NC is not factored in to your GPA.) The prerequisite for the course is English 1001G.
2. Turning in work: you will turn in your **essays** in a folder. The polished, finished paper will go in the right pocket. The drafts, pre-writing exercises, and, later, Revision Reflections, will go in the left pocket. Finished papers will be word-processed and will follow the MLA guidelines for essays. **For MLA Style guidelines see a) your handbook and b) Purdue OWL's "MLA Formatting and Style Guide" via the Writing Center's "Resources for Writers" link, <http://owl.english.purdue.edu/owl/resource/747/01/>**

How assignments are weighted regarding your grade:

Paper 1	10%
Paper 2	15%
Paper 3	15%
Major paper proposal w/annotated bibliography	10%
Major paper	30%
Revisions, Revision Reflections, Audience Assessments, and any other graded assignments	20%

Note: Revision Reflections are short papers of 2-3 paragraphs in which you reflect on the choices that you make as you revise each assignment for your revision grade—a separate follow-up assignment for each of the first three papers.

Important Reminder

All students must submit a document from 1001G or 1002G as part of the requirements for their **Electronic Writing Portfolio (EWP)**. This is a University requirement for graduation. For more information, visit the following site: <http://www.eiu.edu/~assess/ewpmain.php>

The Writing Center

Please make use of EIU's Writing Center, located at 3110 Coleman Hall, this semester. The consultants there can help you with brainstorming, organizing, developing support for, and documenting your papers. One caveat: the Writing Center is not a proofreading or editing service. It is a place where you can learn how to become a more thoughtful, independent, and rhetorically effective writer.

To schedule an appointment, drop by (3110 Coleman Hall) or call 581-5929.

Tentative Schedule

T. Jan. 11—Discuss syllabus. Homework: In *Literature*, Ch. 48, “Critical Approaches to Literature,” read the introduction to **each type** of literary criticism and be able to discuss their characteristics next class.

Unit One—Short Fiction

Th. Jan. 13—Discuss critical approaches to literature and literary study as a scholarly discipline. In class: read Hemingway’s “Hills Like White Elephants,” and Chopin’s “The Story of an Hour.” Discuss in light of introduction to critical approaches. Group exercises concerning critical approaches for analyzing the story.

Homework: Read Hemingway, “A Clean, Well-lighted Place” (152) and Chopin, “The Storm” (110).

T. Jan. 18—Finish Hemingway and Chopin.

Homework: Read Tan, “A Pair of Tickets” (132) and “Two Kinds.” (Read “Setting the Voice,” 145).

Th. Jan. 20—Discuss Tan, “A Pair of Tickets” and “Two Kinds.”

Homework: Read Gilman, “The Yellow Wallpaper” (436). (Read “Why I wrote...” and other Gilman notes, starting on 447, 448, and 449).

T. Jan. 25—Meet in south entrance of Booth Library for library tour and orientation.

Homework: Prepare to discuss Gilman’s story and related reading assignments.

Th. Jan. 27—Discuss Gilman’s “Yellow Wallpaper” and related reading.

Homework: For next class, be ready to present two possible topics and audience approaches for the short fiction paper (paper #1). For each, ask yourself the following: a) What is the critical approach or combination of approaches that that I would like to take in writing about this topic?

b) What elements of the stories should I research to enrich my commentary? c) What audience do I have in mind for such a study? In class, you will present your list of possible topics and approaches for general class discussion.

T. Feb. 1—Workshop: as a class, discuss and provide feedback on each student’s two paper ideas.

Homework: Narrow your choice of topic, audience, and approach. Then, a) research the author, story, and critical elements that you plan to discuss in your essay; b) write the first rough draft of your essay for next class; c) write your short (1 or 2 paragraphs) audience analysis. Bring **three copies** of your draft to class on Tues., Feb. 8.

Th. Feb. 3—Library Research Exercise. Then, work on your drafts.

Homework: Have the **three copies of your draft** ready for peer critique during the next class.

T. Feb. 8—Groups: **Peer Critique of Drafts**. Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style.

Homework: Revise drafts; have final drafts ready to turn in next class. Read Jamaica Kincaid, “Girl” (543).

Th. Feb. 10—Turn in polished, completed Paper #1 on short fiction, along with early drafts and pre-writing exercises in your folder. Discuss Kincaid's "Girl" and consider how fine the line can be between short fiction and poetry. Go over poetry handouts to prepare for the next unit. Review Reader Response criticism.

Homework: Read Robert Scholes, "How do We Make a Poem?" (2046). Read approximately a third (10) of the following poems:

Hayden, "Those Winter Sundays" (635), Yeats, "The Lake Isle of Innisfree" (633), Williams, "The Red Wheelbarrow," (658), Auden, "The Unknown Citizen," (660), Olds, "Rite of Passage," (661), Donne, "Batter my heart...", (677), Anonymous, "Dog Haiku," (681), Cope, "Lonely Hearts," (687), Carroll, "Jabberwocky," (693), Eliot, "The winter evening...", (712), Basho, "Heat-lightning streak," (718), Issa, "Only one guy," (718), Sandburg, "Fog," (743), Frost, "The Silken Tent," (744), Kenyon, "The Suitor," (745), Auden, "Funeral Blues," (761), Frost, "Desert Places," (783), Brooks, "We Real Cool," (793), Shakespeare, "Let me not to the marriage...", (816), Frost, "Acquainted with the Night," (818), Addonizio, "First Poem for You," (819), Williams, "The Dance," (835), Stevens, "Thirteen Ways...", (838), Herbert, "Easter Wings," (845), Charles, "Concrete Cat," (845), Stallings, "First Love: A Quiz," (847), Satyamurti, "I Shall Paint...", (848), Frost, "The Road Not Taken," (859), Abeyta, "thirteen ways of looking at a tortilla," (914), Bishop, "One Art," (941).

Unit Two—Poetry

T. Feb. 15—Begin group analyses and discussion of poetry. Do about a third of the poems.

Homework: Read next third of (next 10) poems.

Th. Feb. 17—Continue group poetry analyses and discussion (next third of poems). **Note: Revision of Paper # 1 is due, as is your Revision Reflection.**

Homework: Read last third of (next 10) poems.

T. Feb. 22—Continue group poetry analysis and discussion (final third of poems).

Homework: Next class, to begin Paper #2, bring two possible topics. For each, ask yourself the following: a) What is the critical approach or combination of approaches that that I would like to take in writing about this topic? b) What elements of the poems should I research to enrich my commentary? c) What audience do I have in mind for such a study? In class, you will present your possible topics and approaches for general class discussion.

Th. Feb. 24—Workshop: as a class, discuss and provide feedback on each student's two paper ideas.

Homework: Narrow your choice of topic, audience, and approach. Then, a) research the author, story, and critical elements that you plan to discuss in your essay; b) write the first rough draft of your essay for next class; c) write your short (1 or 2 paragraphs) audience analysis. Bring **three copies** of your draft to next class.

T. Mar. 1—**Groups: Peer Critique of Drafts.** Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style, especially the details for working with poetry.

Homework: revise drafts; final paper due next class.

Th. Mar. 3—**Finished, polished Paper # 2 is due**, with draft(s) and pre-writing work.

Homework: Read *Antigone* (1203) and “Critical Casebook: Sophocles” (1137-64).

Unit Three—Drama

T. Mar. 8—Begin *Antigone*.

Th. Mar. 10—Finish *Antigone*.

Homework: Read *A Midsummer Night's Dream* (1470).

T. Mar. 15—Spring Break

Th. Mar. 17—Spring Break

T. Mar. 22—*A Midsummer Night's Dream*. **Note: Revision of Paper # 2 is due, as is your Revision Reflection.**

Th. Mar. 24—Library Research Exercise.

T. Mar. 29—Film, *MND*

Th. Mar. 31—Film, *MND*

Homework: Next class, to begin Paper #3, bring two possible topics. For each, ask yourself the following: a) What is the critical approach or combination of approaches that that I would like to take in writing about this topic? b) What elements of the play/film should I research to enrich my commentary? c) What audience do I have in mind for such a study? In class, you will present your possible topics and approaches for general class discussion.

T. Apr. 5—Workshop: as a class, discuss and provide feedback on each student's two paper ideas.

Homework: Narrow your choice of topic, audience, and approach. Then, a) research the author, play, and critical elements that you plan to discuss in your essay; b) write the first rough draft of your essay for next class; c) write your short (1 or 2 paragraphs) audience analysis. Bring **three copies** of your draft to next class.

Th. Apr. 7—**Groups: Peer Critique of Drafts.** Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style, especially the details for working with plays.

Homework: revise drafts; final paper due next class. Read/review Ch. 45 on writing a research paper.

Unit Four—The Major Research Paper

T. Apr. 12—**Finished, polished Paper # 3 is due**, with draft(s) and pre-writing work. In class, discuss writing the major paper proposal and annotated bibliography.

Homework: Prepare oral proposals for Major Paper: think back over all the texts that we have read this semester. Consider how you might formulate a thesis for your major research paper making use of texts that you would like to work further with regarding themes, historical considerations, or any other critical approaches. You may start a completely new paper or you may choose to significantly expand one of your three previous papers. Bring to the next class a list of two possible topics, with ideas for development for each, for your major research paper. For each, ask yourself the following: a) What is the critical approach or combination of approaches that that I would like to take in writing about this

topic? b) What elements of the play/film should I research to enrich my commentary? c) What audience do I have in mind for such a study? In class, you will present your possible topics and approaches for general class discussion. **Remember that this paper is the equivalent of your final exam for this class.**

Th. Apr. 14—Workshop: as a class, discuss and provide feedback on each student's two major paper ideas.

Homework: Write a brief (2-3 page) **Proposal** for the major research project with an **Annotated Bibliography**, due next class.

T., Apr. 19— Two assignments are due: **Revision of Paper #3 is due, as is your Revision Reflection.** And, your **proposal and annotated bibliography for your major paper is due.** In class, sign up for individual conferences over drafts of major paper.

Homework: Begin drafting major paper. Note—you will need to bring two copies of draft to your conference. Also, have a list of at least 3 specific questions regarding your organization, thesis, critical approach, and sources that you would like to discuss. Any questions regarding documentation should also be addressed at this conference.

Th. Apr. 21—Conferences on major paper.

T. Apr. 26— Conferences on major paper.

Th. Apr. 28—Conferences on major paper.

Final Project: Completed Major Paper with any pre-writing exercises and drafts is due **Thurs., May 5, at 2:45.**